

IATSE Claims TV Jurisdiction

Theatre Building Keeps Up Pace

With the return of milder weather activity is increasing in industry construction. While this year has dropped quite a bit behind the same period last year, the quickening pace may eventually top the 1948 building figures, but it is hardly likely

(Continued on Page 3)

Fox Asks Higher Film Rentals

Higher film rentals is what Twentieth Century-Fox wants, 200 New York exhibitors were told last week by that company's top executives at a luncheon meeting in the Hotel Astor. The exhibitors did not like it and some of the leading ones said so.

(Continued on Page 4)

Variety Heart Award To J. J. Fitzgibbons

John J. Fitzgibbons, CBE, on his second term as Chief Barker of Tent 28, Toronto, Variety International, was presented with that body's first Great Heart Award last week. International Chief Barker R. J. O'Donnell came from Texas at the request of the Toronto tent to help do the honors and said that "Probably no job in the world would make me happier than the one I have tonight."

The several hundred Toronto barkers and their guests from Detroit, Buffalo, Cleveland and Pittsburgh who filled the Fiesta Room of the Prince George Hotel

(Continued on Page 3)

'Key To The City'

MGM has assigned Mervyn LeRoy to direct Key to the City, which will star Clark Gable and Loretta Young.

Dom'n Technicians, Mechanics, Engineers To Be Organized

Canada's television technicians and engineers belong under the jurisdiction of the IATSE and it intends to bring them in through its moving picture projectionists and stagehands locals, stated William P. Covert, chief Canadian

Odeon Grosses Up, States Lawson

Business of Odeon theatres in Canada is over its 1948 level, with British films growing in public preference, the Hon. J. Earl Lawson, KC, said following meetings with J. Arthur Rank in New York. Lawson said 40 films would be offered for the 1949-50 season.

"There is no doubt in my mind, particularly after my conferences with Mr. Rank, that films, as a most important factor in the trade between the United Kingdom and Canada, will make an even greater contribution during the forthcoming year," he said.

organizer and an International vice-president, in Toronto last week.

Toronto and Montreal will have both CBC and private production and projection centres ahead of the rest of the country, the House of Commons was informed last week, and the IATSE is the strongest entertainment union in both cities. In Toronto it is likely that the single private licence to be granted by the CBC will go to Famous Players and this should make IA organization of the radio field much

(Continued on Page 3)

Broad Praise For 'Loon's Necklace'

With wider attention attracted to it by being chosen Canadian Film of the Year in the Canadian Film Awards, praise is piling up for The Loon's Necklace, a 16 mm. Kodachrome short produced by Crawley Films of Ottawa. It had already won international

(Continued on Page 12)

Produces Own Play

Edwin H. Kopf will produce his own play, Mr. Imperium, for MGM.

WB Buys Original

Warners has bought Seeleg Lester and Norwin Gerard's original, Wait for Me, Darling.

NATHANSON-RANK FIGHT ENDS?

The lawsuit of Empire-Universal et al vs. J. Arthur Rank et al for the Canadian rights to British films distributed by Eagle-Lion Films of Canada appears to have been settled, but no official statement is forthcoming from either side.

In Toronto and New York courts Paul Nathanson, owner of Emp-U, has been asking for the distribution rights to certain films which he claims under contract and for an accounting of their earnings. The New York suit is said to have been settled and it is expected that the one in Canada will follow.

QUEBEC RAISES CENSORSHIP FEES

The Board of Cinema Censors of Quebec is apparently determined to make censorship a powerful source of revenue, for it has just raised the per 1,000-ft. charge for film from \$6 to \$10. In February, 1946 the fee was raised from \$3 to \$6.

The new charge is broken down as \$5 for the first 500 feet or less and \$5 for every 500 feet or less after that.

Quebec's charge is now much higher than those of the other censor boards.

G-Kalee To Distribute Video Equipment

Gaumont-Kalee Limited has been appointed representative in Canada for theatre television equipment manufactured by Cinema Television Limited of London, England, it was announced recently by Edward L. Harris, general manager of G-K.

Secretary Appointed For New Para Co.

Austin C. Keough will become secretary of Paramount's new picture company. He will hold that position in addition to assuming the post of vice-president and general counsel.

This is the parent company of Famous Players Canadian.

Color by TECHNICOLOR!

Color by TECHNICOLOR!

ROBERT PRESTON in WALTER WANGER'S 'TULSA'

An EAGLE LION (Hollywood) RELEASE from INTERNATIONAL FILM DISTRIBUTORS Limited

HOW TO GET AHEAD!...



MOTION PICTURE DAILY

Insider's Outlook

By RED KANN

THE grapevine has been busy with reports about things to bloom at 20th Century-Fox these days.

other distributor has more.

Calculations on "The Snake Pit" are interesting. One claim staked for it maintains this attraction has set new records for move-overs and holdovers since entering general release in January. Another, that its average run in the 174 key cities so far played is three-and-one-half weeks.

In Hollywood recently, competitive studio heads offered without prodding their opinion that Darryl F. Zanuck was doing the best all-around job in the production community. They praised him for his consistency in turning out attractions that were varied in appeal, approach and treatment and made it clear they were not confining their appraisal to musicals or semi-documentaries.

When they discuss picture values these days, circuit operators and a lot of other exhibitors readily acknowledge that Twentieth has been hitting the cylinders like clockwork. From October 1947, to September, 1948, *Motion Picture Herald* designated Twentieth for 12 "Monthly Box-Office Champions," five of them among the top money-making attractions of the period covered; these were "Captain From Castile," "Forever Amber," "The Foxes of Agony," "Gentleman's Agreement" and "Sitting Pretty." The other seven were "Call Northside 777," "Daisy Kenyon," "Green Grass of Wyoming," "The Iron Curtain," "The Street With No Name," "That Lady in Ermine" and "The Walls of Jericho."

From October of last year through February of this, the company already has had five in this classification: "Apartment for Peggy," "Road House," "When My Baby Smiles at Me," "Yellow Sky," and "The Snake Pit." It is interesting that no

There has been, and even today is, an assortment of viewpoints about "The Snake Pit." Some continue to believe it went too far in subject matter designed for mass audiences. But in Hollywood, where there is occasional appreciation, at least, of new avenues in dramatic content, the conviction is quite widespread that Zanuck certainly was not lacking in courage when he decided to proceed. The rest of the story there is that the film is doing a smash business and may turn out to be Twentieth's top attraction of the season if the pace demonstrated thus far is maintained.

The point is no dissertation on 20th-Fox's production performance, past, present or future, can be complete without full recognition of the part Zanuck plays. He is responsible for the "A" product, plus and minus as the case may be. When he ends up with more plus than minus, he ends up precisely on the beam. So far, he's heavily plus and Twentieth is heavy with thanks.

There's No Business Like **20** Business!!

CENTURY-FOX

VARIETY AWARD

(Continued from Page 1)

heard Fitzgibbons, deeply touched, receive the silver-and-marble plaque with an informal speech which moved everyone present.

He paid tribute to the late Peter Campbell, president of the Toronto Baseball Club, whom, he suggested, should have been given the award posthumously. "And I am sure — as sure as I'm standing here — that there are others in this room who deserve it more than I do," he said. He hoped that he would find the humility to be forever grateful for the honor.

Morris Stein, chairman of the Heart Committee, who acted as toastmaster, assured Fitzgibbons that all felt the honor to be rightfully his "for your modesty, your humanity and, above all, the inspiration you have given every man in this room."

O'Donnell spoke before and after the presentation and also inducted a class of barkers, the entire audience joining the incoming brethren in repeating the oath. He said that next year the judges' panel for the Humanitarian Award, chosen from among editors, would have Canadian representatives on it and his announcement that Britain's first tent had been chartered in London drew vigorous applause. He then tore open the envelope containing the name of the winner of the Great Heart Award, which had been placed in his hands by Canvasman E. V. Rawley, head of the selection committee.

The parting words of the International Chief Barker were: "You have a great hockey team, a great King, a great country — and I love Johnny Fitzgibbons."

Other head table guests were Myron Gross and Ed Stuke, Chief Barkers respectively of Buffalo and Detroit. Gross said that Toronto's crippled kids project, Variety Village, "has shamed us into going to work in Buffalo," while Stuke congratulated Toronto and hoped "that someday we will deserve your congratulations."

Wives of the canvasmen entertained Mrs. R. J. O'Donnell at dinner in the club quarters while the Great Heart Award dinner was on.

The barkers were entertained by Kate Murtagh and Gus Van. The latter got a great welcome and reminisced about Variety in its early days.

Glenn Ford Cast

Glenn Ford will have the lead in MGM's *Bodies and Souls*. Curtis Bernhardt will direct.

Ray Taylor Signed

Ray Taylor has been signed by Monogram to direct *The Kid Comes West*, Johnny Mack Brown western.

IATSE Claims TV

(Continued from Page 1)

easier, for it holds projection contracts with Canada's leading circuit.

In the USA the IA's claim to jurisdiction in certain fields of work has been opposed by the National Association of Broadcast Engineers and Technicians (NABET) and President Dick Walsh of the first-named called a press conference recently to state his position. An agreement with the International Brotherhood of Electrical Workers (IBEW) on the allocation of video electronic jobs and a working arrangement with the NABET local in Detroit was evidence, said Walsh, that the IA was "leaving the door open" and was not interested in "raiding tactics."

There was a move to start an IBEW branch in Toronto several years ago but it didn't work out and some technicians still hold cards in the parent organization. Questions of organizing precedence can be easily settled be-

tween the IA and the IBEW, both being AFL and enjoying friendly relations.

The only radio union now in Toronto is the Association of Canadian Artists, (ACRA) which is headed by Earle Grey. Russell Harvey, AFL district organizer, acts as its business agent. A local of the American Guild of Variety Artists (AGVA) was recently organized in Toronto and Hal Marquette is its business agent, while Tommy McClure is president.

There will be jurisdictional matters arising between these AFL artists' unions when television moves toward realization here.

President Walsh has stated that he regards the IA as entitled to jurisdiction over all jobs "in front of the TV cameras," with the positive inclusion of both projectionist and stagehand jobs. And that goes for Canada, says Bill Covert.

BRYAN FOY IN WARNER DEAL

A three-year contract on a straight salary will come to Bryan Foy for joining Warner Brothers when he completes two pictures, *Trapped* and *Fort of New York*, for Eagle Lion (Hollywood) Films. He settled his contract with E-L, enabling him to leave two-and-a-half years before its expiration.

YANK 'INDIA SPEAKS' IN ONTARIO

India Speaks, an Astral Films' release was withdrawn from circulation in Ontario by the censor after a strong opening engagement at the Victoria, Toronto.

Request for such action came from the Department of External Affairs, Ottawa, following protest of the Indian High Commissioner that the film, first released in 1933, gave the impression that the conditions shown in it still existed.

The feature is now playing the USA but the Johnston Office, at the request of the Indian representative in Washington, has asked that a foreword be attached to explain that things had changed since independence came.

Addition of the same one to the Canadian prints should cause the ban to be lifted, otherwise the action of the Ontario board is in effect federal censorship of a film.

DUAL FIRST-RUN FOR MONTREAL

The Snowden and the Outremont Theatres, Montreal, have been combined into a day-and-date first run by United Amusements. They'll play product from Eagle-Lion, Empire-Universal and International Film Distributors.

The Outremont is under the management of Confederation Amusements, an affiliate of United Amusements.

'Lust For Gold'

Columbia has retitled the Glenn Ford-Ida Lupino starrer formerly named *For Those Who Dared*. It will be called *Lust for Gold*.

WB Signs Director

Stuart Heisler has been signed by Warners to direct Humphrey Bogart's next film, *Chain Lightning*.

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HYE BOSSIN, Managing Editor

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BUILDING PACE

(Continued from Page 1)

that the record set in 1947, when well over 100 theatres were opened, will ever be equalled or exceeded.

In Huntingdon, Quebec, Kenneth Hutton opened his \$125,000, 641-seat Huntingdon Theatre. Designed by Morley Luke of Luke, Little & Mace, the house is one of the finest small-town theatres in Canada. It is the second in the community, the other being the 288-seat O'Connors Hall, operated by Mrs. D. F. O'Connor.

Community Service Co-operative expects to open its 650-seat, \$50,000 theatre in North Battleford, Saskatchewan, on or about the middle of April. At present the only theatre operating is Famous Players' 490-seat Empress, but the same company has another theatre under construction which is also expected to open shortly. The Co-op theatre will show second-run films.

David and Raymond Berzan have set June 1st as the mark to shoot at for the opening of their 600-seat, \$150,000 Vogue Theatre in Montreal. Work started in September of last year and the architects are Luke, Little & Mace. The Berzan Brothers are also remodelling their Centre Theatre in Montreal. A new lobby, marquee and front, as well as complete redecoration of the interior is included in the refurbishing, which will cost \$20,000.

The LaScala, which is a replica of the LaScala Opera House in Milan, Italy, will be opened in Montreal, at the corner of Papineau & Beaubien, on April 22nd.

Construction is expected to start almost immediately on Leo Mascioli's new Empire Theatre in Sudbury, Ontario. To contain 1,300 seats, the structure will replace the old Grand Theatre, which is operated by Twinex Century, with whom Mascioli is affiliated. The new house will be built behind the Grand with the foyer running through it. The Grand will be torn down completely and new business buildings will be erected.

Theatre Holding Corporation operators of the Smiths Falls, Ontario theatre, the 785-seat-Capitol, has recommenced work on its 900-seat project in that community. The foundation was completed last July and the house is expected to be ready in November.

Biltmore Theatres has begun work for its new theatre in Kitchener, Ontario, which will be part of a project to also contain a building for general use.

Jane Powell's Next

Jane Powell's next film for MGM will be *Nancy From Rio*, to be produced by Joe Pasternak.

FOX ASKS MORE

(Continued from Page 1)

In the several weeks since Fox first made known its intention of demanding a larger share of theatre receipts exhibitor opposition, given impetus by the belief that the other distributors will follow the same course, has become quite vigorous.

Canada, where Fox income has increased greatly in the past five years, was not made an exception in the company's statements.

This country is said to return from four to six per cent of the rentals gathered in what is identified by Hollywood as the domestic market—the United States and Canada. The figure varies with each company. Canadian rentals for 35 mm. films amounted to \$18,284,074 in 1947, while those of 16 mm. reached \$1,180,632. In ten years rentals almost doubled in Canada, the 1939 figure being \$10,315,500.

The need for more of the box-office dollar because of increased production costs was emphasized to the New York gathering by Spyros Skouras, president; Al Lichtman, vice-president; Andy Smith, Jr., general sales manager; and Charles Einfeld, ad and publicity chief.

Smith said that the average cost of producing the 24 features on the 1949 schedule will be \$1,751,000 and this would reach \$2,900,000 when expenditures for prints, distribution and advertising are added. Today one out of ten films break even in the domestic market, whereas four or five out of ten did in 1940. The company's combined distribution profit was "only about \$3,000,000" out of a world gross of \$84,000,000.

Lichtman said that exhibitors and distributors must work together "to find ways, or additional ways, of attracting more people into our theatres."

Exhibitors will resist the higher rentals, Ted Gamble, board chairman of the Theatre Owners of America, told the gathering during a general discussion. He was not speaking officially, he said, but, after talking to many exhibitors, felt that his views were theirs. Unnecessary cost in studio operations, among them huge salaries to the stars, were criticized by him.

The Independent Owners Association and other exhibitor groups have been severely critical of the Fox plan. Harry Brandt, president of the ITOA, would not attend the meeting. At an earlier meeting in Philadelphia handbills carrying a blast from Brandt were distributed and this drew rebuttal from Lichtman. "Mr. Brandt is crying wolf and there isn't a man in this room who isn't wise to him," he said.



It Was a Great Evening

They came from near and far to share fun and fraternity with Toronto's Variety Club on the occasion of its first Great Heart Award, given to the barker who had contributed most toward the realization of the tent's aims in the last year. That barker was, of course, John J. Fitzgibbons and the marble plaque was placed in his hands by none other than Bob O'Donnell, International Chief Barker and as genial a gentleman as you would want to meet.

Probably the Prince George Hotel, in its long history as a hostelry and a refuge of the profession, has never known a private theatrical event with so much enjoyment and good fellowship.

Barker Dennis Stone and his orchestra rode O'Donnell in on "Deep in the Heart of Texas," while Fitzgibbons came on to "MacNamara's Band." There to watch the presentation scene shared by two of Variety's finest fellows were Myron Gross, Chief Barker of the Buffalo tent, and Ed Stukey, who is top man in the Detroit tent. Both spoke from the head table and it was like Old Home Week for Stukey, who years ago was with Paramount in Toronto. There was a parade of barkers to recall other days around here with him.

Also on hand for the doings was Jimmy Balmer, a past Chief Barker of Tent No. 1, Pittsburgh. Jimmy, who came in with Canvasman Conny Smythe, owns the Pittsburgh Hornets, some of whom were with the Leafs at that moment helping to knock Boston out of the playoffs right in Boston.

Among the others who made the trip were good old Dewey Michaels, Wally Gluck and Manny Brown, all from the Buffalo tent, and Jerry Ochs of Cleveland. Tent 28 barkers also travelled for the occasion, among them Bill Singleton of Montreal, Ben Schacher, Brantford, and Harry Rosenberg, St. Catharines.

* * *

The Fiesta Room floor show must have been booked in heaven, for who should show up but "Mr. Show Business himself to entertain the Heart of Show Business"—Gus Van, one of the greatest exponents of the returning art of vaudeville and long a friend of some of the leading figures present.

Although he had been appearing for a couple of days, his presence was a surprise to most of the guests and they welcomed him with an ovation that was really a bouquet of sounds indicating real affection, nostalgia and appreciation of him as a great performer.

Gus reminisced about his late partner, Joe Schenck, and about Tent No. 1, Pittsburgh. He described its installation ceremony, in which the incoming Chief Barker receives an infant from the hands of the outgoing Chief Barker.

He kidded Fitzgibbons about his new grandchild, born to the John J. Fitzgibbons, Jr.s. that morning, jollied O'Donnell, ribbed the showmen as president of the vaudeville union, AGVA—and they loved it. They sang along with him as he went through a medley of Sally, At Sundown, That Old Gang of Mine and other well-remembered songs, and he even dug out sentimental poetry to suit the occasion.

And he went off to the kind of ovation that made you realize that Gus Van was more than a performer to those present. He was more like an honored guest.

* * *

They'll have a hard time matching the first Great Heart Award dinner from here on. The sincere thanks of the honored person and his gratitude to those who helped, the emphasis on Canadian-American friendship in words and symbols, the expressions of admiration for the tent's work by the visiting Chief Barkers—these were but a few of the things that made an unforgettable affair of it.

Just Filler: U.S. Allaire, Victoriaville, Quebec exhibitor, composer and orchestra director, stopped off in Toronto on his return from the Canadian Band Association meeting in Waterloo and was welcomed On the Square . . . Foto-Nite lost its appeal in the Campbellford case . . . Chocolate bars are seven cents now but drinks are still a dime in theatres . . . Al Perkins, now in Burlington for National, was replaced by Louis Young in Chesley.

Photo of Variety's Annual Great Heart Award Dinner

The left panel of photos shows: (1) The buildings of Variety Village in the course of construction.

(2) Second Assistant Chief Barker Jack Chisholm and International Chief Barker Robert J. O'Donnell of Dallas watch Chief Barker John J. Fitzgibbons of Tent 28, Toronto, check up on a bricklayer—while the bricklayer isn't impressed.

(3) Gus Van, one of the great "names" of Show Business, entertains and behind him Barker Dennis Stone conducts his accompaniment.

(4) Chief Barker Ed Stukey of the Detroit tent addresses the guests. He is flanked by Canvasmen Hye Bossin and William Summerville, Jr.

Inset: John J. Fitzgibbons receiving the marble plaque which symbolizes the Great Heart Award from Bob O'Donnell, who presented it for the Toronto tent. Above and below are the flags of Canada and the United States.

The right panel of photos shows:

(1) Jim Balmer, a past Chief Barker of Tent No. 1, Pittsburgh; Fitzgibbons and O'Donnell; Myron Gross, Chief Barker of the Buffalo tent; and Dewey Michaels, well-known Buffalo sporting and theatre executive.

(2) The recipient of the Great Heart Award thanks those who honored him. Seated is Morris Stein, First Assistant Chief Barker of Tent 28, who acted as toastmaster and introduced the speakers.

(3) The first Toronto class to have the honor of being inducted by the International Chief Barker. Left to right: Jack Labow, Jack Melzer, Lionel Axler, Reg Wilson, Harvey Fingold, Jim Cowan and Wannie Tyers.

Felix Bressart, 57, Dies In Los Angeles

Felix Bressart, 57, veteran character actor, died recently in a Los Angeles hospital after a long illness caused by leukemia.

Recently signed for a role in Paramount's *My Friend Irma*, Bressart had no opportunity of appearing in the film due to his illness. He was born in Germany and educated in Berlin and appeared in some 40 German films before coming to the USA in 1936. For a long time he was under contract to MGM then free-lanced.

He made his American stage debut in 1947 in *The Big Two* at the Booth Theatre, New York.

Theatres Wanted For Sale

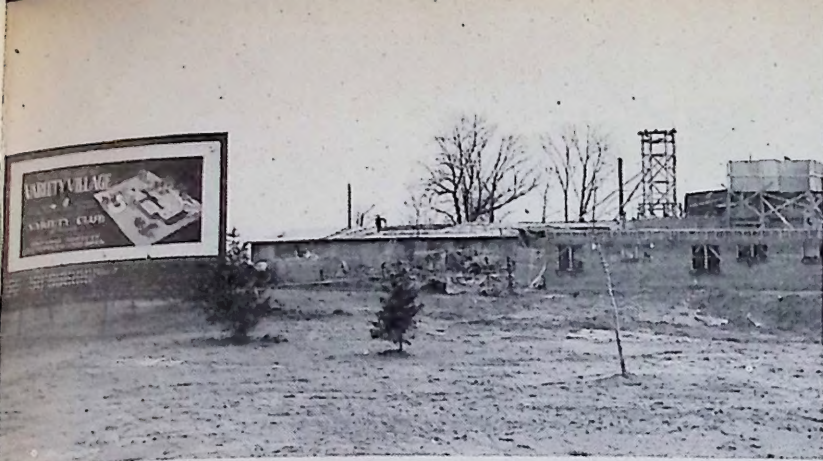
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SHORT THROWS

IT'S HEARD THAT Paul L'Anglais' Quebec Productions Corporation will make a sequel to *A Man and His Sins* and will also shoot another feature this summer.

STAN HELLEUR, Toronto Evening Telegram movie reviewer, was the luncheon speaker at the monthly gathering of the Twentieth Century Theatre Managers Association last week. A brave soul.

USA RADIO stations don't seem to care for the request that they give free time to Canadian Co-operation Project platters designed to stimulate tourist traffic in this direction. It seems that they found that newspaper advertising for the same purpose is being paid for. The radio men mistakenly aimed their beefs at the Canadian Travel Bureau.

JAY GOVE, 70, MGM director of sales research, died recently in his New York home of a thrombosis. A former newspaperman and editor, he was the first advertising manager for 20th-Fox, with which company he started in the film business. He was later assistant manager of Realart Pictures Corp. and sales manager for Associated Exhibitors before joining MGM in 1927.

PRODUCERS MUST reach out for the widest audience in order to survive economically, David O. Selznick told the 40th anniversary conference of the National Board of Review in New York. He admitted that it was "an almost impossible assignment to appeal to all," but asserted that in so doing pictures are thus not only aimed at a "common denominator" but sometimes at the "lowest denominator." He also expressed gratification for the apparent rising standards of public taste while deploring the qualifications of those critics who approached motion pictures only as an art form.

ANTAGONIZING of American producers by the British Government had resulted in exhibitors being short of features, drop in admissions due to poor quality films, falling off of receipts and a tremendous increase in unemployment in British studios, was the charge made by Oliver Lyttleton, Conservative spokesman and former president of the Board of Trade, in the English House of Commons. He urged the government to renegotiate with Hollywood



FILM STORY BECOMES RADIO PLAY

Shown above is the control room during the recent CBC Dominion-wide network broadcast, *Curtain Time* at Buckingham Theatre, which carried the story of *Brighton Rock*, the Associated British-Pathe film distributed in Canada by International Film Distributors.

From the left, are Gail Ferris, radio publicity manager for MacLaren's Advertising Agency; Hugh Horler, radio production supervisor for MacLaren's; Andrew Allen, director of the program; Fay Crampton, assistant to Horler; Maurice Rosenfeld, MacLaren's radio director; Irving Herman, director of advertising and publicity for International; and in the extreme rear at the controls is Tom Kilgour of the CBC.

but made it clear at the same time that he was not advocating increasing the amount of earnings that could be taken out of the UK.

"VARIETY CLUB" is the same of a new motion picture weekly magazine that has hit the newsstands in Mexico City. Printing only non-competitive news featuring the social life of members of the film industry, the magazine is the official news organ of the Mexico City Variety Tent. Subscription rate is based on the per copy price, which is 20 centavos (three cents), with advertisers sharing the publication costs. All proceeds from subscriptions will be considered contributions for the tent's charitable works.

TORONTO'S STATION CHUM, which only two years ago refused to carry any programs dealing with motion pictures because not enough radio advertising was done by the film industry, recently announced it would broadcast Pat O'Brien's *From Inside Hollywood* show every Monday morning. Program airs preems, on-the-spots at studio sets, true stories of the stars and guest appearances, making it substantially different from the usual movie gossip broadcasts.

VANCOUVER'S ONLY woman theatre manager was the subject of an article by Clyde Gilmour in the Vancouver Sunday Sun. Probably the only woman to hold that position in the Odeon chain, Mrs. Anne Thompson has charge of the 770-seat Dunbar Theatre.

She was practically brought up in show business, her mother having been cashier at the old Arlington Theatre in Winnipeg.

NEWLY-CREATED POSITION of assistant to Nate J. Blumberg, Universal-International president, will be filled by Maurice Bergman, eastern advertising-publicity head. Promotion is effective June 1st and makes necessary the moving of the office of David A. Lipton, national ad-pub head, from the coast to New York. Al Horowitz, who recently moved west to assume charge of studio publicity, will head the coast operations.

MANY AMERICANS are incensed at the USA State Department because of its requesting the National Film Board not to release *Drug Addict* or its shorter version, *Pay-off in Pain*, in the United States. The Film Forum of the Saturday Review of Literature requested its readers to voice their opinions on the subject when it reviewed both films. Numerous letters were received, all of which were unanimous in favoring distribution of the pictures.

One reader of the Forum mentioned the New York Times' quote from the Canadian Film Weekly story, in which one of the reasons for the ban was attributed to the United States attitude that "drug addicts be treated as criminals, while Canada regards them as sick persons," and stated that psychiatric patients were once treated as criminals also. He favored a medically-sound approach to drug

No Studio Money For Acad Fuss

The Academy Awards will likely be continued in spite of the refusal of film companies to provide any more financial support for them. Hollywood organizations are seeking other sources of monetary aid for the annual ceremonies. The companies, in a statement, emphasized that "we shall continue our support of the original functions of the Academy of Motion Picture Arts and Sciences in technical fields" but explained that deficit contributions for public presentation ceremonies were no longer obtainable from them.

Saying that withdrawal of contributions would help remove the idea that they influenced selections, the statement points out that "The companies, as companies, were never members of the Academy. It is an organization composed of individual artists and craftsmen in the industry."

End of subsidies did not mean opposition to "the principle of individuals in the industry democratically selecting the best in artistic achievement."

Jean Hersholt, president of the Academy, was notified last August of the intentions of the producers but it first got wide attention at the annual dinner when he referred to "voices in the industry" being raised against the Academy by those who want "commercial pictures, unhampered by considerations of our artistic excellence."

This year MGM, Paramount, 20th Century-Fox and Warner Brothers contributed \$12,500 each, RKO \$5,000 and Sam Goldwyn \$2,000. Other studios gave nothing.

The news of the companies' withdrawal of support shocked the acting profession, particularly in Britain.

addiction.

G. W. Cunningham, assistant commissioner of narcotics, whose office made the original request of the State Department regarding withholding release of the films, stated his bureau's reasons. One was the MPAA Code which banned all films dealing with dope and the other was his fear that a film of that type, although well-intentioned, might be luridly and sensationally exploited. In reply the Forum mentioned that the Code was relaxed recently when *To the Ends of the Earth*, a picture dealing with opium smuggling, was released.

NORMAN SIEGAL has succeeded George Brown as Paramount's ad-pub studio director.

Red Canyon

with Ann Blyth, Howard Duff
George Brent.

Empire-Universal (Technicolor) 82 Mins.
ABLE DIRECTION, TOP PHOTOGRAPHY, SKILLFUL PERFORMANCES AND A ZANE GREY STORY MAKE THIS ONE A CONTENDER FOR THE AUDIENCE THAT LIKES ITS OUTDOOR ESCAPISM.

With splendidly filmed Technicolor outdoor backgrounds contributing much to the values of this adaptation from a Zane Grey story, Red Canyon delivers a story that sustains interest and is intelligently developed. There is spasmodic punctuation with action elements. The vistas of the wild horse country are rugged and colorful. The audience that likes its escapism in top grade color with a basic plot that varies from the routine Western should find this one quite to their taste.

A veteran at delineating the Western scene, George Sherman has directed with an able hand. Players who know what the performing score is generally acquit themselves in skillful fashion.

Under an assumed name, Howard Duff, who is related to a gang of horse thieves, appears on George Brent's ranch where Ann Blyth makes him look foolish. He is out to capture Black Velvet, a wild stallion that has a reputation for speed. Brent owns White Sage, a thoroughbred racer which he plans to run against all comers.

Miss Blyth is an expert horse-woman. She can ride anything on four legs. Aided by Edgar Buchanan, Duff catches Black Velvet and when he injures his back Miss Blyth comes on the scene and helps train the horse for the big race which will be against her father's entry.

In short order Duff's father and brother show up to cut themselves in on the purse. They fix things so that after Black Velvet but Duff is right behind law. They make off with Black Velvet but Duff is right behind and he and Buchanan, in a wild shooting match, dispose of the immediate family. Brent gets plugged, not seriously. All is forgiven by Father Brent and as Duff and Miss Blyth clinch, Black Velvet is returned to the range.

CAST: Ann Blyth, Howard Duff, George Brent, Edgar Buchanan, John McIntire, Chill Wills, Jane Darwell, Lloyd Bridges.

CREDITS: Producer, Leonard Goldstein; Director, George Sherman; Screenplay, Maurice Geraghty; Based on the novel, Wildfire, by Zane Grey; Photography, Irving Gassberg.

DIRECTION: Able. PHOTOGRAPHY: Fine.

Saraband

with Stewart Granger, Joan Greenwood,
Françoise Rosay, Flora Robson.

Eagle-Lion (Technicolor) 95 Mins.
WILDLY EXCITING HISTORICAL PRODUCTION FEATURES EXPANSIVE QUALITY. PERFORMANCES UNIFORMLY ABLE. HAS MUCH OPTICAL APPEAL, INTRIGUING STORY.

While relating how come the House of Hanover became the rulers of England due to some of the most astute practices of Machiavellian politics since Nicola wrote the manual, Michael Balcon's production of Saraband also turns in a wildly exciting production from the standpoint of optical appeal.

The scenario is related in a lengthy flashback which begins as the Princess Sophie Dorothea lays dying. She is sending a last letter to her son, who will succeed his father as King George II of England. In it she is telling of the events that caused her to be secluded for 30 years in the Castle of Ahlden. As a 16-year-old girl she was married to the dissolute, wenching Prince George Louis, as part of a plan to convince the British Parliament of Hanover claims to the throne, are the chief aims of The Electress Sophia—Françoise Rosay. It is all part of a grand plan laid down by Flora Robson, the Countess Platen. Miss Greenwood, playing Sophie Dorothea, marries Peter Bull, bears him two children.

Stewart Granger comes on the scene as Königsmark, a Swedish mercenary. He is induced to assist in an abortive military campaign against the Turks to the end that the defeat, foredoomed, will give Hanover prestige in England. Granger, who has nurtured a brief romance with Miss Greenwood, is Miss Robson's grand passion. She is aroused when he ceases to show her attention and being the woman scorned proves dangerous.

England recognizes the claims. Granger and Miss Greenwood plan to run off. They are thwarted by Miss Robson whose plan results in Granger's bloody demise at sword-point.

CAST: Stewart Granger, Joan Greenwood, Flora Robson, Françoise Rosay, Frederick Valk, Peter Bull, Anthony Quayle.

CREDITS: An Ealing Studios Production; Producer, Michael Balcon; Director, Basil Dearden; Screenplay, John Dighton, Alexander Mackendrick; Photography, Douglas Slocombe.

DIRECTION: Suitable. PHOTOGRAPHY: Fine.

Kohlmar To Produce

Fred Kohlmar will produce Fox' Oh, Remember. Delmar Daves will script and direct.

El Paso

with John Payne, Gail Russell, Sterling
Hayden, Dick Foran.

Paramount (Cinecolor) 92 Mins.
GRAND SCALE WESTERN PRODUCTION. GOOD HE-MAN STORY WITH PLENTY OF ACTION. OF ITS PARTICULAR TYPE IT SHOULD BE AN ALL 'ROUND GOOD THING.

The Williams Pine and Thomas have interestingly duplicated the grand scale Western production in their El Paso and the resulting offering is a likely contender for similar boxoffice receipts garnered by predecessors. Here they offer a good he-man story with plenty of blood, action and intelligent plot development. Like many before they enter the Western scene in the period following the Civil War and the basic problem is concern over the lawlessness of Texas and the underhand activities of the unscrupulous who deal out their own brand of justice.

El Paso has sound performances. There are name values. The Cinecolor, particularly in outdoor sequences, is very suitable to the end that it contributes a better degree of reality to the proceedings. Given the right attention exploitationwise, there is no reason why it should not do well for itself.

Directed by Lewis R. Foster who shows evidence of a veteran hand in telling an action story, the proceedings detail the efforts of John Payne who, after his arrival in the Texas City, sets about to see justice administered via the book. Previously Henry Hull has been the local judge carrying out the orders of Sterling Hayden.

After a fine assortment of action panels are displayed in mounting the story to its gun-play conclusion, the end which Payne seeks is achieved. Miss Russell, of course, figures in the romantic turns of the story. George "Gabby" Hayes is the comic relief. Of its particular type, El Paso is an all 'round good thing.

CAST: John Payne, Gail Russell, Sterling Hayden, George "Gabby" Hayes, Dick Foran, Henry Hull, Mary Beth Hughes, Eduardo Noriega.

CREDITS: Producers, William Pine, William Thomas; Director, Lewis R. Foster; Based on a story by J. Robert Bran, Gladys Atwater; Photography, Ellis W. Carter.

DIRECTION: Able. PHOTOGRAPHY: Good.

Renamed 'Backfire'

Warners' Somewhere in the City has been renamed Backfire. Stars are Viveca Lindfors, Edmond O'Brien, Virginia Mayo and Dane Clark.

A Woman's Secret

with Maureen O'Hara, Melvyn Douglas,
Gloria Grahame.

RKO 85 Mins.
SLICK DIRECTING, ALERT, DIVERTING, CONVINCING PERFORMANCES, SMART PRODUCTION OVERCOME CONFUSED STORY.

As a display of story telling A Woman's Secret tends to be confusing. On the other hand as an exhibit of slick directorial handling, alert, clever performances and snappy dialogue writing with light and bright notes studding what would otherwise have been a morbid dramatic study, the film makes the level of interesting diversion.

In a series of flashbacks which stem from the serious wounding of Miss Grahame, Douglas tries to clear Miss O'Hara who is implicated in the shooting and who has admitted to the police that she is the responsible party.

Working with Flippen, a detective inspector, Douglas relates how Miss O'Hara, a promising singer, lost her voice and later took the impoverished but talented Gloria under her wing. The girl had strong potentialities but lacked finish, poise and other requirements of the big time. A European jaunt to Paris had Miss Grahame running off with a man to Algiers. Douglas goes there, brings her back and carefully displays her talents on shipboard to the end that she meets Victor Jory, a man of influence, who falls in love with her.

Our Gloria makes the big time and is now known as "Estrellita" on the radio. What follows is youthful regret for a hasty marriage and contemplated suicide. Miss O'Hara tried to stop Miss Grahame. The Luger, gift from Bill Williams, went off. Miss Graham survives. Douglas and Miss O'Hara, who have been putting it off for too long, decide to reawaken their fading love. Nicholas Ray directed.

CAST: Maureen O'Hara, Melvyn Douglas, Gloria Grahame, Bill Williams, Victor Jory, Mary Phillips, Jay C. Flippen.

CREDITS: A Dore Schary Presentation; Producer, Herman J. Mankiewicz; Director, Nicholas Ray; Screenplay, Herman J. Mankiewicz; From the novel, Mortgage on Life, by Vicki Baum; Photography, George Diskant.

DIRECTION: Slick. PHOTOGRAPHY: Very Good.

Borrowed By MGM

Farley Granger has been borrowed from Samuel Goldwyn by MGM to star in Side Street, which Anthony Mann will direct and Sam Zimbalist produce.



THE 18 HAPPIEST GUYS IN PICTURE BUSINESS!

Paramount's Home Office Delegation, Just Back From The Coast After Previewing
All This Fabulous Line-Up of Coming Product! We've Seen 'Em All—and
Neither We Nor You Have Ever Seen Anything Like Them for Sheer
Sustained Boxoffice Quality! Here's the 16-Picture Evidence That

THE GOLD'S REALLY ROLLING FROM OUR HOLLYWOOD FOR PARAMOUNT'S GOLD RUSH OF '49

Dorothy Lamour
Sterling Hayden
Dan Duryea
in
"MANHANDLED"

Alan Ladd • Betty Field
Macdonald Carey
Ruth Hussey
Barry Sullivan
Howard DaSilva
in F. Scott Fitzgerald's
**"THE GREAT
GATSBY"**

John Payne
Gail Russell
Sterling Hayden
"Gabby" Hayes
Dick Foran in
"EL PASO"
Color by
Cinecolor

Paulette Goddard
John Lund
Macdonald Carey
in **"BRIDE OF
VENGEANCE"**
A Mitchell Leisen
Production

Bob Hope
Lucille Ball
in Damon Runyon's
**"SORROWFUL
JONES"**
Introducing
Mary Jane Saunders

Victor Mature • Hedy Lamarr
in Cecil B. DeMille's
**"SAMSON AND
DELILAH"**
Color by Technicolor
with
George Sanders
Angela Lansbury
and Cast of Thousands

Bing Crosby
Rhonda Fleming
William Bendix
Sir Cedric Hardwicke
in Mark Twain's
**"A CONNECTICUT
YANKEE"**
In King Arthur's Court
Color by Technicolor

MINE



Claude Rains
Wanda Hendrix
Macdonald Carey
in **"SIN OF
ABBY HUNT"**
A Mitchell Leisen
Production

"ALIAS
NICK
BEAL"

SPECIAL
AGENCY

William Holden
William Bendix
Macdonald Carey
Mona Freeman
in
**"STREETS
OF LAREDO"**
Color by Technicolor

Joan Caulfield
William Holden
Edward Arnold
Billy DeWolfe
Mona Freeman
(The Stars of
"Dear Ruth") in
"DEAR WIFE"

Robert Cummings
Elizabeth Scott
Diana Lynn
in
**"BITTER
VICTORY"**
A Hal Wallis
Production

Bing Crosby
Barry Fitzgerald
Ann Blyth
in

**"TOP O' THE
MORNING"**

Alan Ladd
Donna Reed
in
**"CHICAGO
DEADLINE"**

Olivia de Havilland
Montgomery Clift
Ralph Richardson
in
William Wyler's
"THE HEIRESS"
From the Famous Stage Hit



A. L. BROWN

Who was recently elected president of Dominion Sound Equipments Limited by the board of directors.

'Peg IATSE Marks 40th Anniversary

While the moving picture projectionists' union in Toronto prepared to celebrate its 40th anniversary in the fall, the Winnipeg local of the stagehands, No. 63, heard the International president of the IATSE, Dick Walsh, and William P. Covert, Canadian organizer and International vice-president, join with other trade figures in honoring it.

Walsh, introduced by Covert as the first International president to visit Winnipeg, was presented with a bronze buffalo mounted on Manitoba Marble, by Charles Haysom, president of Local 299, the projectionists union, which had combined with Local B79, film exchange employees, to honor Local 63. Covert was presented with a writing set.

The toastmaster was Alfred Wishart of Local 299.

W. McDonald, whose name is first on the charter of Local 63 and the only known living chartered member, was introduced by the president.

Norman Code, 48 years a member of Local 63, read the minutes of the first meeting ever held.

Harold A. Bishop, of Famous Players, proposed the toast to the ladies which was responded to by Miss Ruth Melman.

Best wishes were extended to the union by Henry Morton, head of the Odeon Theatres in Winnipeg; Edward Zorn, western divisional manager of the Famous Players Canadian Corporation; Richard Miles, representing the Western Theatres Limited; and Clifford W. Brock, honorary life member of Local 299.

Controversy Over Sex Education Pix

Films 'Pulled' In Spite Of Top-Quality Endorsements

Protests by the Health League of Canada and the Toronto Board of Education against the "indiscriminate showings" and the "unsupervised distribution" of sex education films have caused the Ontario censorship board to order them withdrawn from circulation. The statement of Dr. G. Gordon Bates of Toronto, national director of the Health League, that "We've got to stop the rot" brought objections from leading officials of the companies connected with both sex education films exhibited until the censor's refusal to issue further exhibition permits.

The films in question are Mom and Dad, produced in the United States and distributed in Canada by Canadian Hygienic Productions; and Sins of the Fathers, produced at Quebec Productions in Montreal by Canadian Motion Picture Productions. Maynard Films holds the world distribution rights to the latter film but legal action for recovery of such rights has been initiated in Osgode Hall, Toronto, by its producers. The Maynard company seeks to stay proceedings pending arbitration.

Negotiations have been on for some time to place USA distribution rights with the Motion Picture Sales Corporation, which is headed by Neil F. Agrew.

The resolution of the Health League, which suggests that vulgarity has masqueraded on the screen and in certain literature under the guise of sex education for too long, has been sent to provincial health ministers and censors. Dr. Bates said that the League did not object to sex education films under proper supervision so that they would have "an official and dignified status."

Both of the recalled films were screened for Dr. Bates and colleagues from the Health League by the censors. Their opinions were submitted to the superiors of the censors, presumably the Provincial Treasurer, the Hon. Leslie M. Frost, and the Deputy Treasurer, Dr. C. S. Walters. Whether the ban becomes permanent or is ended depends on them.

Cromlen Vs. Bates

Dr. Bates' personal position was questioned by L. L. Cromlen, general manager of Canadian Motion Picture Productions, in a letter to all provincial film censors. Bates, wrote Cromlen, approved of the script of Sins of the Fathers in its entirety and expressed himself as being well pleased with the result when the film was screened for him. He even recorded a statement about the need for proper sex education for inclusion in the radio version

of the film, which the CBC made and broadcast on a trans-Canada hookup from Montreal.

In answer to Cromlen's letter Bates retorts that he okayed a 16 mm. print—but that the 35 mm. print he viewed in a theatre later contained material which he had not seen until then. The version approved by him, he said, was not the one apparently being distributed.

Cromlen states that Paul Maynard, head of Maynard Films, has testified that negotiations had been carried on by Maynard with Dr. Bates for the rewriting of the lecture which is delivered from the stage in conjunction with Sins of the Fathers.

Altman Vs. Bates

Another vigorous difference of opinion from that of Dr. Bates and the Health League was expressed by George Altman, general manager of Canadian Hygienic Productions, distributors of Mom and Dad. Altman, who was present at almost all of the engagements of his picture across the Dominion, claims the written approval of dozens of high-minded citizens from the fields of education, religion, press and public welfare. Most of these, he points out, enjoy every bit as much public respect for their judgment and honesty as does Dr. Bates.

In proof of his claim that such persons found the film of considerable value in sex education Altman submitted a book of many photostated letters to the Canadian Film Weekly. In one the Hon. Russell T. Kelley, Ontario Minister of Health, wrote: "When I saw the motion picture Mom and Dad I was impressed with the quite good portrayal of the attitude of parents towards their responsibility in the matter of instruction in sex hygiene."

Widely Endorsed

Other letters, many of which advocated special exhibition of the film to high school students, are from officials of municipal police departments, members of parliament, women's organizations, high schools, local YMCAs and Boy Scout associations. One of the letters of praise from patrons is that sent by a mother of three who motored from Quebec to Ontario to see the film. Her children were just entering their teens, she wrote, and "it would be wonderful for the youth of Quebec to see that picture."

Letters favorable to the picture were written on the stationery of such institutions, organizations and groups as St. Joseph's Church, Bowmanville, Ontario; Knox United Church, Peterborough, Ontario; United Baptist

Church, Campbellton, NB; the Salvation Army, Moncton; Yarmouth County Children's Aid Society; Vancouver Junior Board of Trade; the Vancouver Women's School for Citizenship; Health Study Bureau, Toronto; and the Community Welfare Council of Ontario. Some Catholic institutions are represented.

The endorsements of Mom and Dad from the press include one in the Windsor Daily Star by the city's most respected writer, R. M. Harrison, conductor of the daily column, "Now." He regretted that certain teachers at Assumption College had warned their students not to see Mom and Dad and wrote: "This is not the general attitude of representatives of the Roman Catholic Church across Canada." He then quoted Catholic churchmen who favored the film and a few days later devoted another column to it, in which he differed with the Legion of Decency at "the risk of suffering excommunication..."

Toronto, Ottawa, Vancouver, Welland, Saint John, Yarmouth, Peterborough and Timmins newspapers praised it editorially.

According to the Toronto Telegram Dr. Bates said that sponsorship for Mom and Dad had been refused by the Health League because "It is not in accord with the sound principles of education." Years ago the League sponsored a film, Damaged Goods.

The Toronto Board of Education opposes indiscriminate showings of sex education films because they "may be based on a philosophy of education" which it "believes to be false and dangerous."

Meanwhile No Greater Sin, a sex education picture released several years ago and approved by the censors and the Health League of Canada, is being exhibited freely. It is being distributed by Astral Films.

USA Favors Them

Sex education films for use in schools are winning endorsement in many places. In Mamaroneck, NY, a jury of 350 mothers favored showing McGraw-Hill's Human Reproduction and Human Growth, produced by Eddie Albert under the auspices of the University of Oregon. In Cranston, RI, the films were screened and a public vote taken. It showed that 1,095 favored their showing and 858 didn't. The majority also approved their exhibition to mixed classes.

De Carlo Starrer

Yvonne De Carlo will star in Universal-International's Moon Over Java.

Ottawa Gives Stand On Television

THE government has for some time been considering how television broadcasting could be developed in Canada in a way that would best serve the national interest. The early stages in the growth of television in other countries have been carefully observed, and the serious problems, which were seen to exist in both the production and transmission of television broadcasts, have been studied. It was realized that television would go through a difficult and costly period of experiment. During this phase, which has not been entirely completed, it seemed wise to delay the introduction of television in Canada, and also to provide for further and more extensive study of methods which would be suitable to Canada. For this reason the government proposes to include television as one of the subjects of inquiry for the royal commission on national development in the arts, letters and sciences which is now being established.

In the meantime, however, while the commission is conducting its inquiry, the government has decided that the development of a Canadian television system on an interim basis should be undertaken. By entering the field now, Canada will benefit substantially from the experience of others in the establishment of proper facilities and operating methods. A further advantage of development at the present time will arise from the large new outlet which will be provided for the electronics industry. Television will help to maintain and materially increase the contribution of this important industry to our national life.

From a social point of view, experiments in other countries have made it abundantly clear that television will become one of the most effective means of mass communication yet devised. This new medium can be of great benefit to the national life of Canada if properly developed. On the other hand, it could have a negative or even detrimental effect on our national life if it grew in a haphazard and uncoordinated manner.

IN making plans for television, the government has been primarily concerned to provide that Canadians in various parts of Canada will have the opportunity to receive Canadian programs. To ensure that this shall take place, the government is prepared to give the necessary support for the establishment of facilities in Canada that will

Statement of government policy in reference to television, made to the House of Commons on March 28 by the Hon. J. J. McCann, Minister of National Revenue.

meet the desire of the Canadian people to have a television system of their own. Because of our relatively small and scattered population, special efforts will be required to link together different parts of the country by vision as well as sound. For these reasons, it is clear that a large measure of public participation in television will be necessary.

It is not the intention, however, to exclude private operations from the field of television. The development of radio broadcasting in Canada through a combination of public and private enterprise, in a manner which a vast majority of disinterested Canadians approve and support, has shown the feasibility of this method of procedure. The

Canadian Broadcasting Act provides that, for radio, there shall be a national system publicly owned and operated and that there shall also be private stations, the operations of which are co-ordinated with those of the national facilities. This procedure will be adopted, with suitable adjustments, for the development of television. The public operation of television will be established, to be supported by those who benefit from the system. At the same time private stations which will share in the development of television will be licensed. The government believes that in this way television will become a means of encouraging Canadian talent, of expressing Canadian ideals, of serving

the needs of the country as a whole, and of stimulating and strengthening our national life and consciousness.

THE government, therefore, proposes to adopt the following interim plan:

1. The general direction of television broadcasting in Canada will, in accordance with the Canadian Broadcasting Act, be entrusted to the board of governors of the Canadian Broadcasting Corporation who will arrange for television operations by the Canadian Broadcasting Corporation, and by licensed private stations.

2. In order to provide the required services, the Canadian Broadcasting Corporation will—

(a) establish at this time national television production centres in Montreal and Toronto;

(b) provide a service of television programs for broadcasting by stations which may be established in other areas of Canada, thus furnishing part of their programming. This service will be provided by the Canadian Broadcasting Corporation either by means of kinescope recordings or by direct physical relays when available. The number of national system programs which any private station carries, and the terms on which they will be made available will be primarily a matter for negotiation and arrangement. The government considers, however, that a certain minimum of national programs should be carried by each television station;

(c) establish transmitting stations in Montreal and Toronto.

3. In any city or area in Canada, including Montreal and Toronto, a licence to establish one private station will be granted to a private organization giving adequate assurances of financial means and of service. In view of the high cost of television operations, it is felt that individuals or groups interested in establishing a private station in any city may wish to form an association for the purpose of applying for a license.

(4) In regard to network arrangements, whether by tele-transmissions or direct physical hookups, the same principles will apply as in the case of radio broadcasting.

IT will be some time before there are enough receiving sets in Canada for television licence fees and commercial revenues to cover costs of programming and operation. It is necessary, therefore, for the government to provide loans to the C.B.C. to cover

(Continued on next Page)

TV Roundup

The Toronto Telegram said editorially: "With the coming of video communication it seems more desirable than ever that the CBC's operational activities should be separated from its supervisory functions over private stations. Parliament should once again consider the advisability of establishment of a semi-judicial body to supervise all radio and television activities in the country, leaving the CBC to continue as a purely operating agency."

A referendum of the people to determine who shall control television was suggested before the Ryerson Institute of Technology in Toronto by R. A. Hackbusch, president of the Canadian Radio Technical Planning Board. "We should be very careful in deciding whether or not the controlling medium, as indicated in Canada, is a proper one," he said.

Famous Players has requested a license from the Board of Transport for a channel for relaying actuality broadcasts to the Imperial, Toronto . . . New York will be the scene of the first exhibitor-owned TV service to theatres, which the TOA will set up.

Deck to an article in the International Projectionist, called The Present State of Television, which is based on the interim report of the Theatre TV Committee of the Society of Motion Picture Engineers, says that "this candid appraisal of the current situation constitutes, in the opinion of IP, and indictment of the motion picture industry on the score of its shortsightedness, ineptness, lack of courage and downright stupidity for its failure to assume its proper place in the development of this new entertainment medium."

"Grass will grow ten years from now where 75 per cent of the movie theatres now stand," Commander Eugene F. McDonald, president of Zenith Radio Corporation, said last week. Zenith owns Phonevision, which can bring in TV programs over phone wires without interfering with beamed programs and doesn't tie up the phone.

"You choose an A-picture from the list, call the phone company and tune in. It's as simple as that. We believe there will be a flat charge, perhaps one dollar, for each TV show. It can be charged on your phone bill," he explained.

'LOON'S NECKLACE'

(Continued from Page 1)

fame in the Edinburgh Film Festival.

Imperial Oil bought the Canadian rights to the film and gave them to the Canadian Education Association, so that The Loon's Necklace may be seen in schools, halls, etc. The film division of the Encyclopedia Britannica has purchased the rights for the rest of the world.

The winning short was in the middle of a theatrical engagement at Toronto's famed International Cinema when the news of the award broke and public demand caused it to be held over. It became part of a new bill, the feature of which is Somerset Maugham's story, Quartet.

In being chosen The Canadian Film of the Year it rose above 29 different entries, all made in Canada on Canadian themes by Canadian producers. Many of these won praise from the judges, who issued the awards in recognition of outstanding Canadian talent in the film field. Sponsored by the Canadian Association for Adult Education "to recognize significant creative effort," the Canadian Film Awards were developed by the Joint Planning Commission representing 50 national organizations.

Following are the credits:

Story, Douglas Leechman; director, Radford Crawley; photographer, Grant Crabtree; artist, Graham Crabtree; editor, Judith Crawley; story teller, George Gorman; sound recording, Roderick Sparks.

Apart from the non-technical appreciation, comments have been made by film authorities on the third dimensional quality of the photography and by art lovers on the similarity of the subject matter and effects to Emily Carr's paintings.

The Loon's Necklace grew out of a visit to the National Museum of Canada and discussions with Dr. Douglas Leechman, an archaeologist attached to it. The masks used in the film are part of the Museum's collection.

The story, Canadian folk lore, is based on an Indian legend of how the loon obtained its band of white neck feathers. The masks used were carved by the Indians to represent the spirits, emotions and types they felt and knew, and these were used in their rituals.

The Prime Minister, Mr. St. Laurent, will present the awards from the stage of the Little Elgin, Ottawa, on April 27th before a gathering made up of contestants, members of the government and the foreign diplomatic corps.

Cast In 'Quicksand'

Barbara Bates has been cast in UA's Quicksand.

ECHOES and REFLECTIONS

They Have Seen It Too Often

(From the Hamilton Spectator)

Those who were lucky enough to see the poignant Italian moving picture "Shoe Shine" when it was in Hamilton must have been impressed by the contrast it offered to most of Hollywood's productions. Plainly it was not an expensive proposition; it made no attempt to dress its story up in the ingenious if brittle paraphernalia exploited by the movie masters of this continent. Yet it was so deeply touching, so convincing in its portrayal of character, and so skilled in its direction that it was hard to measure its achievement by familiar standards.

In Italy they do not see it that way. The New Yorker's correspondent in Rome, Genet, points out that films like "Shoe Shine" and "Open City" have not been popular with Italian critics or Italian moviegoers. They prefer Hollywood's output. "Miss Hayworth, or Tyrone Power," Genet explains, "is a hot favourite over any bicycle thief. The flickering genius of these Italian films, with their mixture of realism and fine, voluble acting, their classic pathos and fleshy humour, their background of poverty and the picturesque, and, above all, their new technique, which turns them into documentaries of post-war history, of neighbourhoods, or of human hearts and pocketbooks—all this, which is rare novelty to the rest of us, is too familiar to the Italians. Such films are bits of their own lives. The Italians would rather look at things strange, rich, and unreal, like the lives invented in Hollywood. That is probably the biggest backhanded compliment in the movie business."

It is also a rare commentary on art and realism.

Hollywood Asks Govt. Aid

In a move reminiscent of the British film industry, Hollywood leaders called on President Truman and asked him to help them overcome unemployment in the trade. They want the President to interest the State Department in assisting the industry to overcome "artificial restrictions" on the production of USA films in other countries.

The freezing and taxing of rentals has made necessary shooting in different countries, thus reducing employment in Hollywood. But American actors and technicians cannot work in those countries, with the exception of a director and leading players in each film.

Calling on Truman were Ronald Reagan and Roy Kenneth Thomson, president and executive secretary of the Screen Actors Guild; and Richard Walsh and Roy Brewer of the IATSE. Walsh, its president, said the industry was making its own survey.

Raising of the question in Congress by William Knowland, Republican representative from California, brought congratulations by wire and the information that the delegation would leave for Washington to talk to political figures on the subject.

The telegram said: "Hollywood

AFL Film Council, composed of unions and guilds representing 20,000 employees in Hollywood studios, congratulates you for demanding full investigation by Congress of artificial restrictions imposed on American films by foreign countries. There are no restrictions in America on exhibition of English films.

"But England's artificial barriers against American films not only prevent free competition in England between the films of all countries; they have also forced American producers to make in foreign countries with foreign labor pictures designed to be shown primarily in American domestic market.

"This rank discrimination has caused great reduction in the number of pictures made in Hollywood and has thrown thousands of American workmen out of their jobs in this country."

To Direct 'Lawless'

Gordon Douglas has been signed to direct Columbia's Lawless.

MGM Film Shooting

Shooting on On the Town has started at MGM, with Gene Kelly directing and starring in the film with Frank Sinatra, Ann Miller, Vera Ellen, Betty Barrett and Jules Munshin.

GOVT. ON VIDEO

(Continued From Previous Page)

capital costs of its necessary installations and to support the development of the service. For these purposes parliament will be asked to approve a loan of \$4 million this year. It is expected that the national television operations will become self-supporting from licence fees and commercial revenues in a few years.

The plan by no means provides for the exclusion of non-Canadian material from our television channels. The public will wish Canadian stations, both public and private to carry some good programs from other countries. The National plans does make possible, however, a core of Canadian television broadcasting, reaching an increasing number of Canadians across the country.

The government believes that this national plan provides for the minimum amount of public support and co-ordination necessary to provide for the adequate development of television in Canada. It also provides conditions under which private organizations will have opportunities to use television channels, but in doing so will contribute to the building of nation-wide Canadian television service, at the same time being assisted in good programming by the national system.

Cagney Skeds First For Warner Bros.

Only the Valiant will be the first independent production made by William Cagney under his new deal with Warner Brothers. Pact calls for three such films to be made for release by Warners.

A Lion Is in the Streets and Bugles in the Afternoon will likely be the other two. All three story properties have been owned by the Cagney Brothers for some time.

Howard Hughes Buys 'Montana Belle'

Howard Hughes has purchased the completed Trucolor production, Montana Belle, from Howard Welsch and Fidelity Pictures and plans it for early release by RKO.

The film stars Jane Russell, George Brent and Scott Brady and was directed by Allan Dwan.

Donald Woods Cast In 'Barbary Pirate'

Donald Woods, leading man of stage and screen, was signed recently for the male lead in Columbia's Barbary Pirate. At the same time the studio set Stefan Schnabel, son of the internationally known pianist, Artur Schnabel, to play the principal heavy. Sam Katzman is producing and Lew Landers directing.

love at first sight!



Solid B. O. smash!
bles with good hu-
r and bristles with
ghs! Wonderful
es, running gags
sustained hilarity!"
HOLLYWOOD REPORTER



**"A punchy laugh-
getter! Rates a hand-
some run through all
situations! Word-of-
mouth possibilities are
excellent."**

VARIETY



**"Will send ticket-
buyers into gales of
laughter. First comedy
of the new year of im-
portant stature."**

FILM DAILY



**"Bound to shake loose
a sizeable amount of
b.o. dollars! It has no
aim other than to en-
tertain and succeeds
mightily!"**

DAILY VARIETY

JOHN LOVES MARY

A WINNER FROM WARNERS

STARRING
RONALD REAGAN · **JACK CARSON** · **EDWARD ARNOLD**
WAYNE MORRIS · **VIRGINIA FIELD** *and introducing* **PATRICIA NEAL**
DIRECTED BY **DAVID BUTLER** · PRODUCED BY **JERRY WALD**
Screen Play by Phoebe and Henry Ephron · From the Hit Stage Play by NORMAN KRASNA



CANADIANS ROAR FROM SHORE TO SHORE

**UNITED ARTISTS NOW
HAS THE BOXOFFICE
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